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no great living lyric poets" (p. 346). In fact, to many minds, Mr. Henning will seem a little severe in his treatment of Baudelaire, Verlaine and the ultra-moderns.

Two smaller points and I have done with objections. A reference to Alceste in the notes declares that "he was brutally frank and grouty<sup>4</sup> rather than misanthropic" (p. 370). The very short *résumé* on versification contains the statement that "without rhyme there can be no French verse, for it could not be distinguished from prose" (p. 403). Perhaps it were well to suspend judgment here.

This outline of versification is extremely compact and thereby difficult. There are one or two errors of detail, yet most of the stuff is there for those who will take the trouble to dig for it. The same may be said of the volume as a whole; it is rewarding to the interested and industrious. Its dominant note is sincerity, just the note which the editor stresses in his chosen poets, for lack of which he apparently rules out Coppée and De Banville.

This anthology should help the cause. I know of nothing better for its period. If Mr. Henning were to continue his labors with a companion volume of poets preceding the nineteenth century, we should indeed have a splendid basis for appreciation of what is still to our schools a twilight and debatable land.

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KARL LÖFFLER, *Die Handschriften des Klosters Weingarten*. (XLI. Beiheft zum Zentralblatt für Bibliothekswesen.) Leipzig: Otto Harrassowitz, 1912. 8vo., viii + 185 pp.

The celebrated Benedictine abbey of Weingarten in Germany once contained such manuscript treasures as the oldest of the three world-renowned Minnesinger manuscripts, but fate has scattered its books to the four corners of

<sup>4</sup>The word is found in the *New International*, but —.

the earth. The work here reviewed is an attempt to trace the history of this valuable collection, and to determine as far as may be the present location of the manuscripts.

The most ancient group of these came originally from the Cathedral library of Constance, whence they were transferred by purchase in the year 1630. But the Weingarten library itself had already then enjoyed a long and illustrious career, having been founded in 1053 by the transference of an older community of monks from Altdorf near Ravensburg. Its early history is closely connected with that of the House of Guelf, and a special school of calligraphy and *de luxe* binding was early developed.

During the Napoleonic era in Germany Weingarten lost its library, and after many vicissitudes due to war conditions the major portion of its contents found a resting place in the Landesbibliothek of Stuttgart, while other parts are at Fulda, Darmstadt and other German cities. The most valuable jewel-bedecked manuscripts seem to have been taken to Paris by the French, whence they found their way nearly a century ago to the private library of Lord Leicester at Holkham Hall in England.

Among the literary manuscripts may be mentioned the chief Classical Latin authors, such as Terence, Cicero and Ovid; many collections of German poems from the earliest times; Petrarch's *De remediis utriusque fortunae*, and numerous Late Latin writers.

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## CORRESPONDENCE

### ANALOGUES TO THE STORY OF SELVAGIA IN MONTEMAYOR'S *Diana*

A considerable portion of the first book of Montemayor's *Diana* is occupied with Selvagia's recital of the suffering caused to herself and her three companions by unrequited love, for by some curious caprice of Fate, the ardent